

1. The Theatre Royal, Drury Lane, Then & Now
2. The State opening of the new Building of the Royal College of Music 1894
3. The Imperial Institute of the United Kingdom, the Colonies & India, the Ceremony of the Laying of the Laying of the Foundation Stone, July 4th 1887
4. Ueber Karl Christian Friedrich Fasch's Gesangwerke, von C. v. Winterfeld

№ 352262

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Charles the Second

The New
Theatre Royal
Drury Lane



This design is copied from the original
Charter granted by King Charles II to
Thomas Killigrew in 1663 the original
document is still in existence.



THEN
AND
NOW



Theatre Royal Drury Lane

LIMITED

Opened May 7th, 1663

Under Royal Letters Patent
Granted to Thomas Killigrew

by

Charles the Second

Rebuilt by Sir Christopher Wren
and Reopened March 26th, 1674

Rebuilt from design by Henry Holland
and Reopened March 12th, 1794

Rebuilt by Benjamin Wyatt
and Reopened October 10th, 1812

Partially Rebuilt 1894, 1904 and 1908

Fourth Theatre, with entirely New
Auditorium, Reopened April, 1922

DIRECTORS

SIR ALFRED BUTT (*Chairman and Joint Managing Director*)

ARTHUR COLLINS (*Joint Managing Director*)

WILLIAM BOOSEY

LORD LURGAN, K.C.V.O.

SIDNEY SMITH



THE OLD AUDITORIUM

OLD DRURY

THEN AND NOW

AMONG London's historic landmarks, Drury Lane holds an unique position. For two centuries and a half it has stood for all that is best and most representative in the domain of dramatic art. Around it cluster traditions which no theatre, save, perhaps, the Comédie Française, can parallel in respect of ambitious endeavour and splendid achievement. It dates back to the days of the reign of the Merry Monarch, and, during the intervening years between then and now, it has held its own against all comers. Although it has suffered, in common with other places of entertainment, days of depression and threatened disaster, there is no theatre where the torch, to which Thomas Killigrew, that witty favourite of Charles II., first put a light, has, in its passage from hand to hand, burned with more consistent brightness or a steadier flame.

Twice it has been destroyed by fire, and once razed to the ground in order that a larger and more suitable building might be erected upon its site. The present Theatre makes the fourth of the series, and was opened to the public in October, 1812. How completely, meanwhile, it has served all needful purposes is common knowledge. But "the inexorable law of change" began at last to make its influence felt. An infusion of fresh blood into the body corporate served to effect a radical alteration in the point of view and the ideas of the controlling powers, and to awaken in them a spirit of fresh adventure.

It would be superfluous to relate once more the familiar story of how a new Drury Lane company was formed, with Sir Alfred Butt as Chairman, and, together with Mr. Arthur Collins, joint Managing Director. To them before long it became apparent that the moment had arrived for the adoption of a more progressive policy, and that if Drury Lane was to retain its enviable place in the race for popularity, wholesale measures would have to be undertaken to bring the auditorium at least into line with modern tastes and requirements. For such a step there was also powerful economic justification in the fact that, when perfected, it would very materially increase the holding capacity of the house.

On the other hand, sacrifices of no inconsiderable importance must necessarily be made to procure the desired results. Months would have to elapse before the changes could be effected. Consider, too, that the Theatre would have to shut down at the very moment when the signal success of "The Garden of Allah" had opened out a fresh vista of fascinating possibilities. In such circumstances it obviously wanted some courage to relinquish the substance for the shadow, but the far-seeing man who sows for posterity not infrequently discovers in the end that he has secured a rich harvest for himself. That is the encouraging thought upon which the Directors and Shareholders of Drury Lane are to-day able to congratulate themselves. For they now possess a Theatre which, without exaggeration or the semblance of boastfulness, may justly claim to be without an equal in Europe, or, indeed, the world. During the past twelvemonth the old auditorium has been completely swept away—not a trace of it remains but the outer walls. The interior has been wholly remodelled in such fashion as to render it almost unrecognisable to old habitués, who, however wedded to old predilections and prejudices, will find themselves amply compensated by the many alterations made for their comfort and convenience. Grateful, also, they can hardly fail to be for a transformation which secures them the invaluable advantages of improved lighting, decorations as artistic as they are striking, and a pervading sense of beauty and exhilaration.

To Mr. F. Emblin-Walker and his associate, Mr. F. Edward Jones, was allotted the responsible task of drawing up plans for the rebuilding of Drury Lane. Their aim was two-fold. It included the total removal of the old auditorium and massive circular walls while retaining the existing roof intact; secondly it called for a construction within the widened space of a three-tier in place of the four-tier house as it originally was. To give some idea of the enormous difficulties involved in the execution of this work, it may be mentioned that the old walls were three feet six inches thick from foundation to roof, and the old tiers built up of successive layers of stone and concrete on cast-iron columns. The demolition of these alone necessitated the removal of thirty thousand tons of hard rubbish from a congested site. On one hand the breakers were at work while beside, and even beneath, them staffs of men—bricklayers, masons, carpenters, scaffolders, steel erectors, &c.—were occupied in every possible part of the tortuous old house, building up here and there and generally piecing together a new interior which, in its consummation, represents the very final word in modern theatre planning and design.

Practically unchanged are the Grand Vestibule, the Rotunda, and the Royal staircase, save that these have been subjected to a process of decoration that adds appreciably to their impressiveness. In the Rotunda are still to be found the statues of Shakespeare, Garrick, Kean and Balfe, while on the wall facing the entrance is now placed the Henry Irving Memorial plaque, a fitting souvenir of England's



THE NEW AUDITORIUM

famous actor. A short flight of marble steps leads to the stalls, while right and left are staircases by which access to the boxes, grand circle, upper boxes, and upper circle is obtained. For a moment let us leave these latter and consider the view from the stalls.

A more striking or more dazzling picture could hardly be conceived. Row upon row of seats meet the eye, yet there is about the whole a certain sense of intimacy that almost makes for cosiness. Nor are the spectator's æsthetic feelings left unconsidered; the exquisite taste shown in the colouring, in the choice of draperies, in the rich, heavy carpets, into which the foot sinks pleasantly, and in the various graceful fixtures, compel immediate admiration. On the practical side it will also be noticed that the modern planning of the tiers, and the projection of perfect sight lines, has necessitated a new design on the cantilever principle—a principle in which there is no need for columns in the line of view, the whole of the balconies being supported by steel frames built into the back walls of the auditorium and supported on heavy cross girders. There are four hundred tons of steel work, and the whole was cut, fitted, and erected complete in three months—an incredibly short time.

For the decorations the best French work at the end of the eighteenth and commencement of the nineteenth centuries has been drawn upon. The design is inspired by the famous Empire period in its eclecticism and grace, but without its pomposity. There is a motif in every ornament, and a logical application in which the architectural principles of symmetry and statics have been studied. The lines leading to and supporting the elliptical ceiling are strong without being inelegant. The massive treatment of the lower boxes affords a fitting base to the pilasters and columns which they support, and the introduction of open wrought metal grilles to the topmost boxes removes any suggestion of superabundant weight.

A passing reference has been made to the carpets. But it may be appropriate to add here that they are, throughout the entire house, of heavy-pile Wilton, in a most attractive shade of petunia, taken from a rare and remarkably interesting Chinese rug. Over four thousand yards of carpets and rubber have been laid down. The other dominating colours of the scheme are pearl grey relieved with Italian pink and Wedgwood blue, in combination with bronze gilt to all the carved and modelled enrichments.

Starting afresh from the Rotunda, the visitor's attention is arrested, as he reaches the foot of the King's staircase, by a large and particularly fine painting by Romney, entitled "The Death of Lucretia," while at the foot of the Prince's staircase is another Old Master. It is noticeable, too, that the French "stuc" walls of the staircases are embellished with six tapestries, in the Gobelins manner, depicting scenes from Shakespeare's plays: "As You Like It," "Love's Labour's Lost," "Twelfth Night," "Henry VIII.," "Richard II.," and "The Taming of the Shrew." These are all in sunk panels, and framed in old English frames.

The Grand Saloon on the first floor level has been retained and redecorated throughout in tones of beige and gold, a note of great refinement being struck in the colour scheme adopted : the ceiling a broken white, the walls a pale old brown. In niches at each end are bronze statues, giving an additional interest in this dignified resort. In the centre of the triple flights of the grand staircase is the Rotunda gallery and coffered dome. Supported on blocks of masonry and lapis-lazuli columns with antique bronze caps, the dome is particularly noble. The walls have been finished in mellow French "stuc"—free from the rococo decoration so common.

An emphatic surprise awaits the visitor on his first introduction to the Grand Circle. Its circular-shaped predecessor has been wholly done away with, and, by virtue of the front being brought into much closer touch with the stage, its holding capacity enormously increased. As in every other section of the house, the line of sight is perfect, while, here as elsewhere, a more elevated rake ensures every spectator the certainty of being able to overlook all those in front of him. At the back are seven roomy boxes, which also command an unimpeded view of the stage. An interesting feature of the front of the circle is a series of panels on which are blazoned the names of the great actors, authors, and composers who have been associated with Drury Lane in the past. At the sides of the auditorium can be discerned some very decorative monochrome panels, after Fragonard, reproducing many of his familiar designs, notably the famous "Fontaine d'Amour," now in the Wallace collection. The artist has blended Dawn into Night, and most felicitously caught the transition of light on the roseate faces and figures of happy cherubim.

Above, on the next balcony, the corresponding space is filled with pilasters in Rouge-Griotte marble, and Wedgwood panels echo those on the centre box fronts. In niches on each side are Tinos marble pedestals supporting solid bronze statuettes of dramatic Muses.

Once more returning to the Stall level, attention is drawn to the Royal Box which, approached from Russell Street, by a special entry and stairs, occupies the centre of the façade on the left of the proscenium. It is indicated by the Royal Arms, and by its greater height and depth compared with its neighbours. Next it is the private box of His Grace the Duke of Bedford. The fronts of the boxes, by-the-by, are adorned with exquisitely modelled plaques, representing the Muses, after the manner of Flaxman. Glancing upwards, one is instantly and agreeably struck by the ceiling, remarkable for the artistry and brilliancy of its ornamentation. It is pierced by three domes and enclosed in a lozenge of laurel leaves and ribbons ; the spandrils are filled in with emblematical modelling, and the whole embraces with a wonderful sweep the bronze tympanum over the proscenium front.

As evidence of the scrupulous care with which every detail has been studied it may be mentioned that even the iron curtain has been turned to account by means

of a picturesque design, upon which the words "For thine especial safety" are inscribed. The tableau curtains are of rich yellow velvet, while the Act Drop presents an alcove recessed between large columns, on which hangs a large Gobelin tapestry, after an original of the Louis XIV. period, the subject representing Apollo surrounded by the Muses. The border of the tapestry contains symbols of music. Over the tapestry is a large panel containing a sun and a lyre, both typical of Apollo. Two smaller Gobelin tapestries hang on each side of the larger picture, representing Music and Dance.

The wonderfully impressive proscenium arch rises from a basis of black marble relieved by bands of sienna. In delightful contrast with these are the mouldings of this vast arch, which represents lapis-lazuli.

As far as the means of entrance and of exit are concerned, Drury Lane, it may, without fear of contradiction, be asserted is surpassed by no other London theatre. Large as the house is it can be emptied within a very few minutes, and the mere idea of congestion has been placed outside the limits of possibility. Every seat in the building is a modern tip-up upholstered arm-chair, while ample knee room and wide gangways replace the somewhat confined accommodation of the old building. Pit patrons who, in recent years, have so frequently complained of the abolition of their particular part of the auditorium at other theatres, will rejoice to learn that 430 of these chairs have been furnished for their especial comfort. Visitors to the amphitheatre are similarly provided for.

As to the future policy, a special point is made of the fact that Drury Lane will remain open all the year round for the presentation of the finest entertainment procurable—spectacular, musical, dramatic or operatic—whatever the public wants.

To come now to the more material, if not less important aspects of the undertaking. In the matter of heating and ventilation the "Plenum system" has been adopted, the air being drawn from the outside and, before passing into the Theatre, thoroughly washed and warmed to any desired temperature. Subsequently it is forced by a large centrifugal fan through underground and rising ducts to all parts of the auditorium.

The Theatre has been equipped throughout with the very latest suction cleaning plant for sweeping the carpets, upholstery, hangings, curtains, floors, walls, &c. In addition, the stage, from the floor up to the grids, is cleaned by suction. In the machine room is a Cleaning Plant, which picks up the daily accumulations of dust, cigar and cigarette ends, match sticks, and such, conveying them, on a current of air, to a central dustbin under the stage.

The lighting of the Theatre will draw the attention of the visitor to the exquisitely beautiful fittings. Over four hundred separate electric light fittings are used for the illumination of the auditorium at the New Drury Lane Theatre,

employing electric lamps to a total candle power value of over 60,000. The fittings have been specially designed to harmonise with the general decorative scheme of the Theatre, and are produced in the Empire style, finished in old gold with blue relief. It is of interest to note that over 1,000 square feet of glass are employed in these fittings, whilst 4,500 pounds of metal have been used in their construction.

The main fitting over the auditorium is one of especial interest, owing to its size and magnificence. It weighs about 15 cwts., and measures ten feet from the loop to the bottom, and has a spread of nine feet.

The electric light, power, signal bells, and telephone installations carried out by the staff of the theatre, employed fifteen miles of cable of various sizes and 60,000 feet of tube. There are 5,000 lamps on the stage aggregating 40,000 candle power.

There are approximately 150 h.p. of electric motors used in the various requirements of the Theatre. 3,000 feet of gas barrel have been used for lime-lighting, bars, &c. Special new lighting effects have been designed for the purpose of producing on the stage even better results than those of the past, which were then unsurpassed.

The orchestra, always an important feature of Drury Lane productions, will be conducted by Mr. Herman Finck, who has composed the music for "Decameron Nights." He comes with a record of twenty-eight years' service at the Palace Theatre. Another valued recruit from the Palace Theatre is Mr. M. E. Benjamin, who holds the important position at Drury Lane of Business Manager and Secretary.

The reconstruction of the interior of the Theatre has cost approximately £150,000, and given in the process employment to a thousand and odd people.

The present theatre, opened on October 10th, 1812, cost to build and furnish with scenery and wardrobe £151,672 7s. 3d. That the "Free List" and dramatic criticism, even in those days, were matters of serious consideration for the manager, may be gathered from the following extract from a newspaper announcement made by Mr. Samuel Whitbread, Chairman of the Company, dealing with the report of the Sub-Committee of Management:—"On the subject of Free Admissions, in departing from customs which had grown into great abuse they trust it will be found they have acted with propriety. Nor do they think any objection can be taken to the facility they have been desirous of affording to fair and open criticism by the tender of free admission to the London journals, to the extent proffered of two free-admissions to each newspaper. These offers of free admissions to the gentlemen connected with the daily and weekly press have in some instances been accepted, in other cases refused, with expressions of goodwill, on the ground of that mutual and amicable independence on which it is so desirable the National Theatre and the Press should stand; in a few cases they have been rejected with marks of dissatisfaction."



THE ROTUNDA



THE NEW AUDITORIUM

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For nearly two hundred years, up to 1894 or 1895, soldiers were on guard outside Drury Lane Theatre at every performance. The Guards were originally sent there by order of George the Second, who was present one night when a riot took place in the Theatre.

The costumes of the actors were, in David Garrick's time, provided by themselves, frequently the comedians wearing rich clothes given to them by noble patrons of the Theatre. The result was, of course, that one suit of clothes appeared in many plays. Garrick did much to change this state of affairs. The clothes he provided were known as "properties" of the Theatre, hence the word "Property," which the profession shortened into "Props."

He would be a bold man who would attempt to write the complete story of Drury Lane—such a literary feat has always been regarded as impossible. To delve into details of all the characters and incidents from the spacious days of Nell Gwyn would run to the compilation of an edition as voluminous as the *Encyclopædia Britannica*. Few historians of the stage have been more intimately associated with Old Drury than Mr. Austin Brereton. From his entrancing epitome the following facts have been culled.

On the afternoon of the 24th day of May, in the year 1660, there were gay doings on board the good ship *Charles*. The vessel, which had a crew of five hundred men and carried eighty guns, bore a noble freight. The second Charles, returning to England after an exile of nearly nine years, was now on the eve of landing at Dover. He had come on board the *Naseby*—a hateful name, which he forthwith changed to *Charles*—on the previous day. Most glorious weather had favoured the voyage from Holland, and there was no limit to the high spirits of the King and his company. Fortunately for himself and for the readers of this veracious chronicle, the immortal diarist, Samuel Pepys, was a member of the jovial band. He was travelling with the King in his official capacity, being then secretary to his father's first cousin, Sir Edward Montagu, afterwards the first Earl of Sandwich. Mr. Pepys, a young man of twenty-seven, and as vain as a peacock, was up betimes on this joyous occasion. He was at pains to make himself as "fine" as he could, to which end he put on "the linning stockings" and "wide canons"—an ornamental addition to the breeches—which he had "bought the other day at Hague." Walking upon the decks, all the afternoon, were "persons of honour, among others, Thomas Killigrew (a merry droll, but a gentleman of great esteem with the King), who told us many merry stories." Killigrew, a man of wit, eighteen years older than the King, had for long enjoyed the friendship of Charles. His father, Sir Robert Killigrew, a courtier of high dignity, was vice-chamberlain to Queen Henrietta Maria, in 1630. Thomas was a page of honour, when he was twenty-one, to Charles I. He was thus born and bred in the atmosphere of royalty, a circumstance which led to his arrest in 1642. He was released two years later.

It is evident that he was one of the early friends of Charles II., for, in 1647, he was with the Prince Charles in Paris. He represented Charles in Venice in 1651. On returning to England with the King he was appointed Groom of the Bedchamber to His Majesty.

Thus it came about that Killigrew was entrusted by Charles with the patent for Drury Lane.

Killigrew's company performed from November 8th, 1660, in a temporary building which had been transformed from a famous tennis court which stood within the precincts of Clare Market. Its exact situation was in Bear Yard, between Vere Street and the south-west corner of Lincoln's Inn Fields. In December, 1661, Killigrew, finding the premises in Bear Yard too small for his purpose, entered into arrangements for the erection of a suitable playhouse. From a fellow-dramatist, Sir Robert Howard, he received certain monetary help, and he made the chief members of his company shareholders in the enterprise. The land secured was the aforesaid site in Vinegar Yard. Here was built the first Theatre Royal, Drury Lane, and on this site, with sundry additions, which now extend to Drury Lane, the four theatres which have added so much lustre to the English theatre have stood. The annual rent, payable to the Earl of Bedford, of Killigrew's theatre was £50. In addition, Killigrew and his partners had to spend £1,500 upon the building of the house. The first lease was for 41 years.

Be it, then, set down that the first Theatre Royal, Drury Lane, was opened on May 7th (a Thursday), 1663, and that the first play performed there was "The Humorous Lieutenant," by Francis Beaumont and John Fletcher. The prices of admission were: Boxes, 4s.; pit, 2s. 6d.; middle gallery, 1s. 6d.; upper gallery, 1s. The pit consisted of rude benches, and, from the passage around it, its occupants could hold converse with their friends above.

The theatre was mightily popular in those early days, but its prosperity was interrupted by the Plague, which broke out in 1665, and, in the following year, by the Great Fire, which destroyed the city. After a closure of eighteen months, Drury Lane re-opened in November, 1666. In January, 1672, the first theatre on this historic spot was destroyed by fire. Killigrew's players migrated to Lincoln's Inn Fields, that house having been vacated by Davenant's company, now installed in Dorset Garden. The new theatre, built by Sir Christopher Wren at a cost of £4,000, was opened on March 26th, 1674. An important date in our story is November 16th, 1682, for then the two companies—the King's and the Duke of York's, the latter with Betterton at their head—were amalgamated. Dryden wrote a prologue for the occasion. The chief members of Killigrew's original company retired about this time, so that the great actor of his age, Betterton, was left in undisputed sway of Drury Lane.



THE KING'S STAIRCASE

The King's company included, in addition to the two Marshalls, Mrs. Knipp, Mrs. Hughes, and other notorious persons. Most notorious of all was Eleanor Gwyn, whose association with the theatre began when she sold oranges in the pit. Thence she was promoted to the stage of the King's house. Born in 1650, she made her first appearance, fifteen years later, as Cydaria in "The Indian Emperor." She remained at Drury Lane until 1670. Her last original character was Almahide in Dryden's "Conquest of Granada." She spoke the prologue to this play in a straw hat as large as a cart-wheel. Charles II. was present, and was convulsed with laughter

The death, in 1685, of that great patron of the playhouse, Charles II., was a severe blow for the King's theatre. Killigrew predeceased the King by two years. The vicissitudes of the players were varied and serious, until, in 1711, three actor-managers, Robert Wilks, Thomas Doggett, and Colley Cibber, came into control. The first-named, a light comedian, was excellent as Ferdinand in "The Tempest." He was the original Don Felix in "The Wonder," Sir Harry Wildair in "The Constant Couple," Captain Plume in "The Recruiting Officer," and of many other celebrated characters. Doggett we have already met as Ben in "Love for Love." The dignity of his acting won the praise of Cibber. It was Doggett who founded, in 1716, in honour of the anniversary of the accession of George I., the annual prize for a rowing competition for Thames watermen. The most famous member of the triumvirate was Cibber, dramatist as well as actor, the hero of Pope's "Dunciad," and the author of the "Apology for the Life of Colley Cibber, Comedian," published in 1740, one of the best books ever written about the theatre. It was in 1713 that Drury Lane was stirred to unwonted excitement by the production of Addison's "Cato," and the tremendous effect created in that tragedy by Barton Booth. "The whole nation," says Johnson, in his Life of Addison, "was at that time on fire with faction. The Whigs applauded every line in which liberty was mentioned, as a satire on the Tories, and the Tories echoed every clap to show that the satire was unfelt. The story of Bolingbroke is well known. He called Booth to his box, and gave him fifty guineas for defending the cause of liberty so well against a perpetual dictator." Booth, a scholar and a gentleman, became, by command of Queen Anne, joint manager of Drury Lane. Doggett, irate at such interference, withdrew, receiving £600 for his share in the patent.

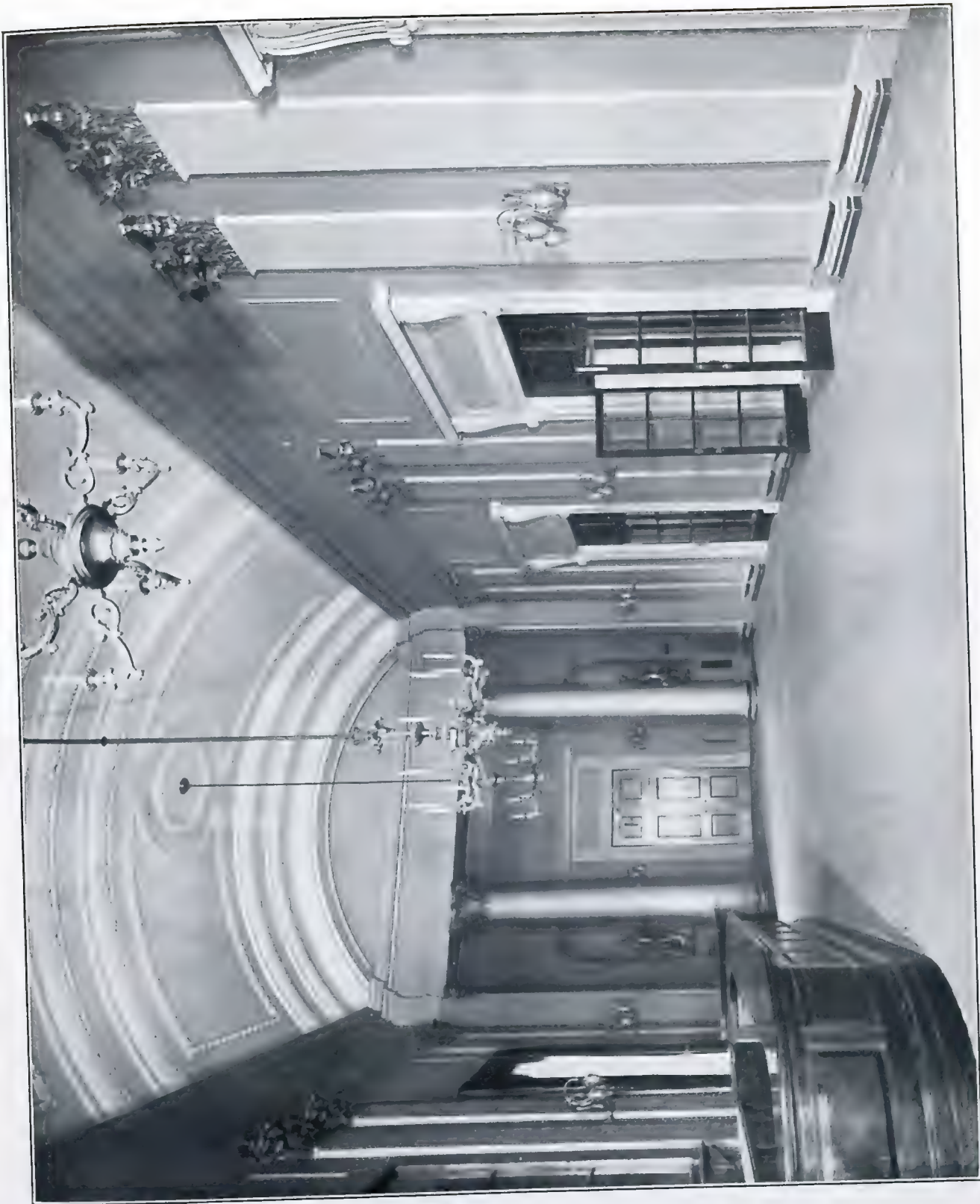
The middle of the eighteenth century witnessed the coming as manager to Drury Lane of David Garrick, and the beginning of nearly thirty years of prosperity for the old house.

From Garrick we pass to that eccentric genius, Richard Brinsley Sheridan, who, thanks to his father-in-law Thomas Linley, and Richard Ford, came into the possession of Garrick's interest in the patent. His management began in 1777

and lasted until 1809. It was noted for recklessness, also for brilliancy. Much can be forgiven the author of "The School for Scandal." The cast contained the names of some of the finest players of the day, a fact which no doubt contributed largely to the magnificent success which the play immediately attained. Garrick wrote a prologue. John Henderson, Mrs. Siddons, John Philip Kemble, and Dora Jordan were among the celebrated actors who appeared in the second Drury Lane under Sheridan. Beginning on September 30th, 1783, with "Hamlet," Kemble was associated with Drury Lane until 1802. During that time he acted 120 leading characters, many by Shakespeare. From 1788, he had the thankless task of being Sheridan's manager. Drury Lane the second was now showing signs of age. It was also too small and antiquated in design for the leading patent house. Accordingly, its demolition being decided upon, the last performance within its historic walls was given on June 4th, 1791, the company migrating to the Haymarket.

The third theatre, from the designs of Henry Holland, was opened on March 12th, 1794. As theatrical performances were then forbidden during Lent, the opening performance consisted of sacred music from Handel, preceded by his Coronation march. The dramatic season began on April 21st with "Macbeth" and a farce, "The Virgin Unmasked." Kemble as Macbeth, Mrs. Siddons as Lady Macbeth, and Charles Kemble, then making his first appearance in London, as Malcolm, formed a fine constellation for the opening of this gorgeous establishment. This immense theatre held 3,611 people. It was destroyed by fire on February 24th, 1809.

The story of the fourth theatre during its first period is one of depression relieved by occasional bursts of sunshine. The most momentous event during that time was the first appearance in London of Edmund Kean as Shylock. As a mere baby he had been dragged upon the stage of Drury Lane. In 1801 he had played Prince Arthur to the Constance of Mrs. Siddons and the King John of Kemble, in Sheridan's theatre. On January 26th, 1814, unknown, unheralded, and on the verge of starvation, he electrified the audience. His Shylock stamped him as a great actor. William Charles Macready acted here for the first time on October 13th, 1823, as Virginius. He entered upon his management of Drury Lane on October 4th, 1841; he relinquished it on June 14th, 1843. Apart from Killigrew and his successors there were others who, in some way or another, were lessees of Drury Lane. Of these, Stephen Price, an American, failed lamentably, but he did one gracious act during his four years of mismanagement: he lent Drury Lane to the celebrated clown, Grimaldi, for his farewell benefit, June 27th, 1828. Two other farewells, which are landmarks in the story of the English stage, were those of Macready and Henry Irving. Henry Irving, with whom the great actors of the past came to an end, a man who



THE GRAND SALCON

loved and respected his art, and raised the stage to a dignity which it had not occupied since the days of Garrick, appeared for the last time on the stage of Drury Lane on Saturday evening, June 10th, 1905. He acted the Old Corporal in "Waterloo" and Becket in Tennyson's play. Although not officially announced as his farewell of the London stage, in effect it was so. To Drury Lane belongs the honour of his farewell. He died on October 13th, within four months of the conclusion of his second season here.

Sir Johnston Forbes-Robertson received the honour of knighthood during the last week of his farewell season here in 1913. A similar honour was conferred upon another Shakespearean player, F. R. Benson, during the representation of the Shakespeare Tercentenary Commemoration performance, which was organised by the late Sir George Alexander, May 2nd, 1916.



MAKERS of THE NEW DRURY

. . . .

Under the direction of Sir ALFRED BUTT and Mr. ARTHUR COLLINS.

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STATE OPENING
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THE ROYAL
COLLEGE OF MUSIC

MAY 2^{ND.}, 1894.



PROGRAMME OF
THE CEREMONY
TO BE OBSERVED ON THE OCCASION OF THE
STATE OPENING OF
THE NEW BUILDING
OF THE
ROYAL COLLEGE OF MUSIC
BY
His Royal Highness the Prince of Wales, K.G.
IN THE NAME OF
HER MOST GRACIOUS MAJESTY
THE QUEEN

WEDNESDAY, MAY 2ND, 1894.

*A Selection from the following Music will be played
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BAND OF THE FIRST LIFE GUARDS

(By permission of the Commanding Officer)



- | | | | | |
|--------------|-----|-------------------|-----|------------------------|
| 1. MARCH | ... | "Triumphal" | ... | <i>Waterson</i> |
| 2. OVERTURE | ... | "Macbeth" | ... | <i>J. L. Hatton</i> |
| 3. DUET | ... | "Excelsior" | ... | <i>Balfe</i> |
| 4. SELECTION | ... | "Utopia" | ... | <i>Sir A. Sullivan</i> |
| 5. SELECTION | ... | "Maritana" | ... | <i>Wallace</i> |
| 6. VALSE | ... | "English Beauty" | ... | <i>Douglas</i> |
| 7. SONG | .. | "The Better Land" | ... | <i>Cowen</i> |
| 8. SELECTION | ... | "Dorothy" | .. | <i>Cellier</i> |
| 9. GAVOTTE | ... | "Pizzicato" | ... | <i>M. Watson</i> |
| 10. DANCE | ... | "Venetian" | .. | <i>Solomon</i> |

GOD SAVE THE QUEEN.

Conductor * * * * * *Joel Englefield*
(Bandmaster).

By the kindness of the authorities of the Imperial Institute, peals will be rung on the Alexandra Peal from 11.15 to 11.30, and again on the departure of THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES.

CEREMONIAL

THE holders of Invitation and other Tickets for Seats in the Building will be admitted from 9.30 to 11 a.m.

The Ceremony will take place in the Temporary Great Hall.

The Band of the 1st Life Guards will perform a selection of music whilst the company are assembling.

The Cabinet Ministers, Members of the late Government, and other distinguished persons invited to be present at the Ceremony, will arrive before 11.30 o'clock at the Entrance indicated for them, and be shown to places reserved for them in the Great Hall.

The Foreign Ambassadors and Ministers will arrive before 11.30 o'clock at the Entrance indicated for them, and be conducted to seats reserved for them in the Great Hall on the right of the Daïs, where they will be received by Her Majesty's Master of the Ceremonies.

At 11 o'clock the Right Honourable the Lord Mayor of the City of London, the Sheriffs and Under-Sheriffs, and the High Officers of the Corporation of London will arrive at the Entrance indicated for them, and be conducted to their seats in the Great Hall by Mr. Charles Morley, the Honorary Secretary of the College.

THE ROYAL COLLEGE OF MUSIC

Before 11.45 o'clock the following Members of the Royal Family who have been invited to be present, with their respective Suites, will arrive separately at the Royal Pavilion at the West of the Great Hall, where they will be received by The Duke of Westminster, K.G., and The Lord Charles Bruce, Vice-Presidents of the College, and await the arrival of His Royal Highness The Prince of Wales :—

Their Royal Highnesses The Duke and Duchess of Saxe-Coburg and Gotha,

With The Princesses Alexandra and Beatrice of Coburg.

Their Royal Highnesses The Duke and Duchess of Connaught and
Strathearne,

With Prince Arthur and Princesses Margaret and Victoria of Connaught.

Their Royal Highnesses The Prince and Princess Christian of
Schleswig-Holstein,

With Their Highnesses Prince Christian Victor and Princess Victoria
of Schleswig-Holstein.

Her Royal Highness The Princess Louise, Marchioness of Lorne, and
The Marquis of Lorne, K.T.

STATE OPENING

Their Royal Highnesses The Prince and Princess Henry of Battenberg.

With Their Highnesses Prince Alexander and Princess Victoria of
Battenberg.

Her Royal Highness The Duchess of Albany,

With The Duke of Albany and Princess Alice of Albany.

Their Royal Highnesses The Duke and Duchess of York.

Her Royal Highness The Princess Louise, Duchess of Fife, and
The Duke of Fife, K.T.

His Royal Highness The Duke of Cambridge, K.G.

Their Highnesses The Prince and Princess Edward of Saxe-Weimar.

Her Royal Highness The Duchess of Teck and His Highness The
Duke of Teck, G.C.B.,

With Their Serene Highnesses The Princes Adolphus, Francis, and
Alexander of Teck.

Her Serene Highness The Princess Victor of Hohenlohe.

The Count Gleichen and The Countesses Feodore, Victoria, and
Helena Gleichen.

THE ROYAL COLLEGE OF MUSIC

At 11.30 o'clock Their Royal Highnesses the Prince and Princess of Wales, accompanied by Their Royal Highnesses The Duke and Duchess of York, and The Princesses Victoria and Maud of Wales, and attended by the Great Officers and others of Her Majesty's Household and Their Royal Highnesses' Household, will leave Marlborough House, escorted by a Captain's Escort of the Life Guards, and proceed to the New Buildings of the Royal College of Music by the following Route :—

Stable Yard, St. James's Palace ;

The Mall ;

Constitution Hill ;

Hyde Park Corner ;

Hyde Park, South Road ;

Prince's Gate ;

The Prince Consort Road.

At 11.50 o'clock, on arrival at the Main Entrance of the New Building, His Royal Highness The Prince of Wales will alight from his Carriage and be received by the Chairman and Vice-Chairman of the Building Committee, Mr. Samson Fox, the Donor, the Director, and the Hon. Secretary, with the Architect and Contractor of the Building, and will open the Main Door with a Golden Key, specially designed, and presented to His Royal Highness by Mr. Samson Fox.

The Prince of Wales will then re-enter his Carriage and proceed to the Royal Pavilion at the West of the Great Hall, where Their Royal Highnesses will be received by His Royal Highness The Prince Christian of Schleswig-Holstein, K.G., Vice-President, and the Council of the College.

STATE OPENING

A Procession will then be formed and proceed up the Great Hall to the Dais on the North end, in the following order :—

The Contractor :
Mr. JOHN THOMPSON.

The Architect :
Sir ARTHUR W. BLOMFIELD, A.R.A.

Mr. SAMSON FOX.

The Secretary :
Mr. GEORGE WATSON.

The Hon. Secretary :
Mr. CHARLES MORLEY.

The Director :
Sir GEORGE GROVE, D.C.L., LL.D.

The Members of the Council.

The Gentlemen Ushers in Waiting.

The Comptroller of the Lord Chamberlain's Department.

The Vice-Chamberlain.

The Lord Steward.

The Lord Chamberlain.

THEIR ROYAL HIGHNESSES THE PRINCE AND
PRINCESS OF WALES.

THE ROYAL FAMILY.

Followed by the Master of the Horse, and other Members of The Queen's and
other Royal Households.

THE ROYAL COLLEGE OF MUSIC

As the Procession moves up the Hall the Solemn March from Gluck's "Alceste" will be played by the College Orchestra.

When The Prince and Princess of Wales and other Members of the Royal Family have taken their places on the Daïs, Wagner's Overture to "Die Meistersinger von Nürnberg" will be performed by the College Orchestra, conducted by Professor C. V. Stanford, M.A., Mus. Doc.

Mr. Samson Fox, the Donor of the Building, will then read and present an address to His Royal Highness, the President, on behalf of the Council.

His Royal Highness will read a Gracious Reply, handed to him by The Secretary of State.

An Ode specially written by Mr. A. C. Swinburne, set to music by Mr. Charles Wood, M.A., Mus. Bac., formerly "Morley Scholar" of the College, will then be performed by the Orchestra and Chorus of the College, conducted by the Composer.

MUSIC : AN ODE

I

Was it light that spake from the darkness, or music that shone from the
word,

When the night was enkindled with sound of the sun or the first-born
bird ?

Souls enthralled and entrammelled in bondage of seasons that fall and rise,
Bound fast round with the fetters of flesh, and blinded with light that dies,
Lived not surely till music spake, and the spirit of life was heard.

II

Music, sister of sunrise, and herald of life to be,
Smiled as dawn on the spirit of man, and the thrall was free.
Slave of nature and serf of time, the bondman of life and death,
Dumb with passionless patience that breathed but forlorn and reluctant breath,
Heard, beheld, and his soul made answer, and communed aloud with the sea.

III

Morning spake, and he heard : and the passionate silent noon
Kept for him not silence : and soft from the mounting moon
Fell the sound of her splendour, heard as dawn's in the breathless night,
Not of men but of birds whose note bade man's soul quicken and leap to light :
And the song of it spake, and the light and the darkness of earth were as
chords in tune.

His Royal Highness will then, in the name of Her Majesty The Queen,
declare the New College Building "Open."

The Declaration having been made will be announced by a Flourish
of Trumpets by Her Majesty's State Trumpeters stationed in the Hall.

A Royal Salute will be fired by a Battery of Royal Horse Artillery
stationed in Hyde Park.

THE ROYAL COLLEGE OF MUSIC

In the unavoidable absence of The Archbishop of Canterbury a Benediction will be pronounced by The Bishop of London.

“God save The Queen” will then be performed by the Orchestra and Chorus of the College, the Solo being sung by

MADAME ALBANI

THE NATIONAL ANTHEM

I

God save our gracious Queen,
Long live our noble Queen,
God save the Queen.
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen.

II

O Lord our God arise,
Scatter her enemies,
And make them fall.
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

III

Thy choicest gifts in store
On her be pleased to pour,
Long may she reign.
May she defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen.

STATE OPENING

Their Royal Highnesses The Prince and Princess of Wales and the other Members of the Royal Family will then visit the Museum formed by Mr. George Donaldson, who will present to His Royal Highness the Deed of Gift conveying his valuable collection to the College. On Their Royal Highnesses' return the Procession will be re-formed and return to the Royal Pavilion, when Their Royal Highnesses will take their departure by the same Route as on arrival, Schubert's March in D (arranged for Orchestra by Mr. August Manns) will be played by the College Orchestra as the Procession moves down the Hall.

The Honourable Corps of Gentlemen-at-Arms will be on duty in the Great Hall.

The Yeomen of the Guard will be on duty at the Building.

A Guard of Honour will be stationed opposite the Main Entrance of the Building.

The Route of the Procession from Prince's Gate to the College will be kept by Troops.

Levée Dress.

Ladies in Morning Dress.

THE
ROYAL COLLEGE OF MUSIC

.....
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Physician.

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- MR. WILLIAM B. WOTTON.

HORN.

- MR. A. BORSDOFF.

TRUMPET.

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TROMBONE.

- MR. CHARLES GEARD.

HARP.

- MR. JOHN THOMAS (PENCERDD GWALIA).

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- *DR. C. VILLIERS STANFORD, M.A., Mus. Doc., Cantab. and Oxon.

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*MR. RICHARD GOMPERTZ

ENSEMBLE CLASS (WIND INSTRUMENTS).

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CANTAB. and Oxon

ENSEMBLE CLASS (VOCAL).

*MR. ALBERT VISETTI.

SIGHT SINGING CLASS.

DR. F. J. SAWYER, Mus. Doc., Oxon.

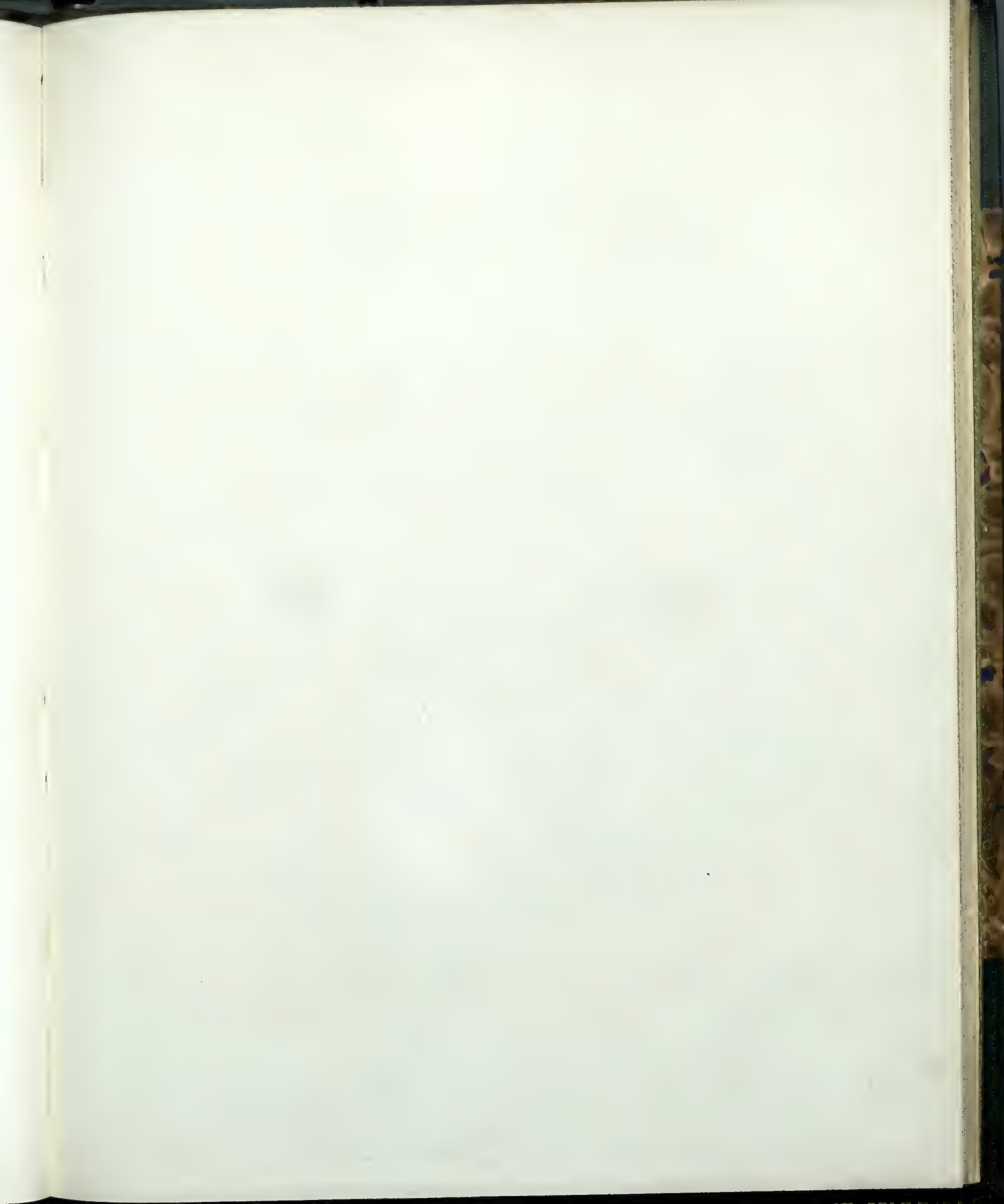
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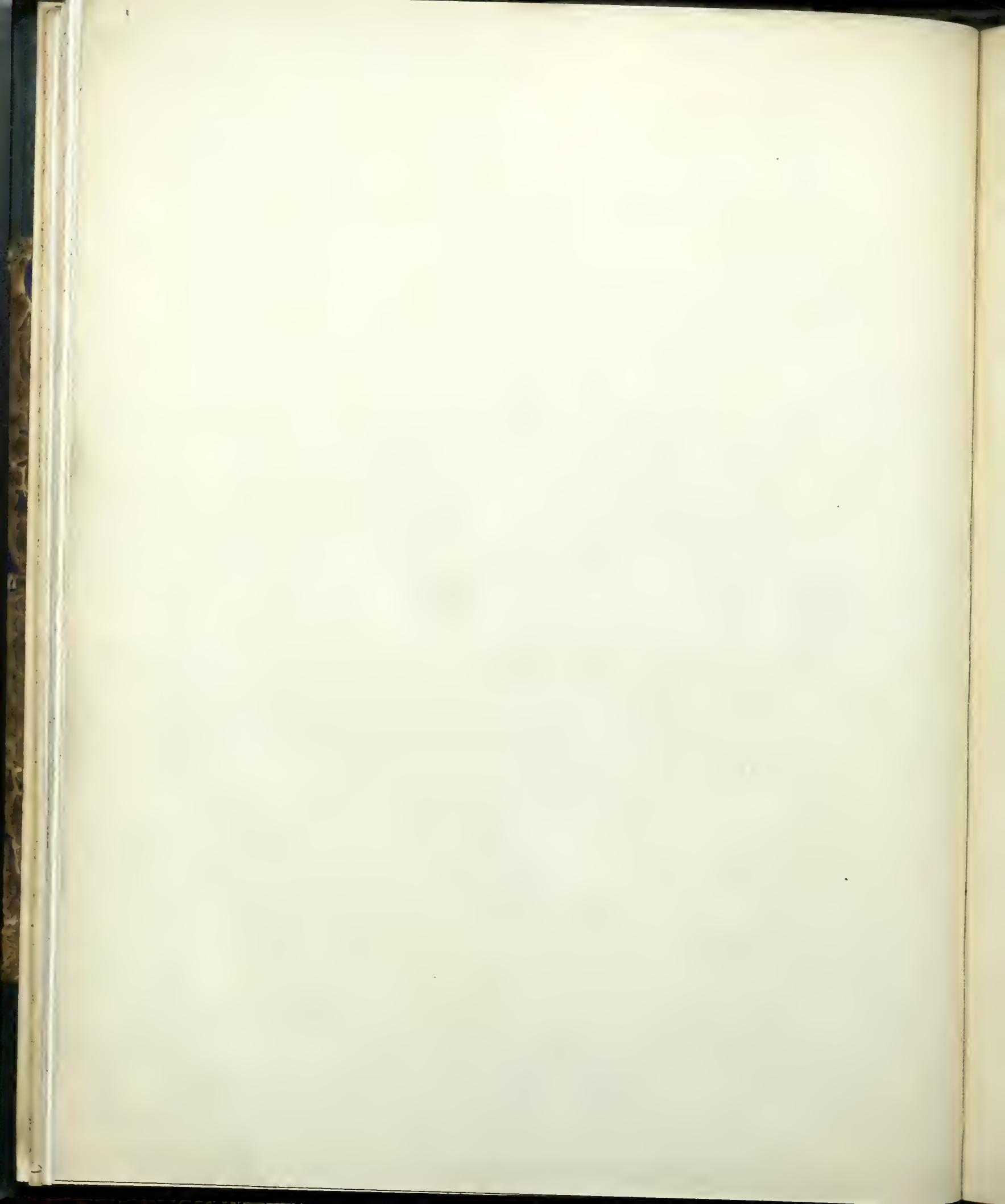
THE IMPERIAL INSTITUTE
* OF THE *
UNITED KINGDOM
THE COLONIES & INDIA



PROGRAMME OF THE CEREMONY,
OF
The Laying of the Foundation Stone by.

HER MAJESTY THE QUEEN

MONDAY, JULY, 4TH 1887.



The Imperial Institute

OF THE

UNITED KINGDOM, THE COLONIES,
AND INDIA.



PROGRAMME
OF
THE CEREMONY
TO BE OBSERVED ON THE OCCASION
OF THE
LAYING OF THE FIRST STONE
OF
The Imperial Institute
OF THE
UNITED KINGDOM, THE COLONIES, AND INDIA,
AT
SOUTH KENSINGTON,
BY
HER MOST GRACIOUS MAJESTY
THE QUEEN.

MONDAY, 4th JULY, 1887.

The holders of Invitation and other Tickets will be admitted by the following Entrances from 10.0 a.m.:—

The Upper Exhibition Road or School of Needlework Entrance.

The Upper Queen's Gate Entrance.

The Lower Queen's Gate Entrance.

The Main Entrance, Exhibition Road.

These Entrances will be closed punctually at 11.45 o'clock mid-day, except the Main Entrance, Exhibition Road, which will be closed at 11.15 a.m. After this time it will be open only to those taking part in the Ceremony.

The Ceremony will take place in a Pavilion specially erected for the purpose.

The Band of the Grenadier Guards (conducted by Lieutenant Dan Godfrey) will perform the following Selection of Music in the Pavilion between 10.30 a.m. and 12 o'clock:—

March	"Jubilaums"	<i>Latann.</i>
Fackeltanz	<i>Meyerbeer.</i>
Schatz-Walzer	<i>Strauss.</i>
Selection	"Ruddigore"	<i>Sir A. Sullivan.</i>
Overture	"Athalie"	<i>Mendelssohn.</i>
Valse	"Manileña"	<i>D. Godfrey, Junr.</i>
Selection	"Dorothy"	<i>Celtier.</i>
Overture	"Ruy Blas"	<i>Mendelssohn.</i>
Fest Marsch	"Tannhäuser"	<i>Wagner.</i>
Traum-Walzer	<i>Millöcker.</i>
Processional March	<i>Sir A. Sullivan.</i>

FOUNDATION STONE CEREMONY.

The Ambassadors, Foreign Ministers, Cabinet Ministers, Members of both Houses of Parliament, and other distinguished Persons invited to be present at the Ceremony will enter the Pavilion by the Main Entrance in the Exhibition Road, and will be shown to seats specially reserved for them.

The Organizing Committee of the Imperial Institute, as well as others taking part in the Ceremony, will enter the Pavilion by the Main Entrance, and will assemble in the Entrance Hall at 11.15 o'clock.

The following Members of The Queen's Household, appointed to attend upon Her Majesty at the Ceremony, will assemble at the Main Entrance before 11.30 o'clock :—

Woman of the Bedchamber.
Treasurer of the Household.
Comptroller of the Household.
Vice-Chamberlain.
Captain of the Gentlemen-at-Arms.
Captain of the Yeomen of the Guard.
Comptroller in the Lord Chamberlain's Department.
Gentlemen Ushers in Waiting.

Garret King of Arms, with the Kings of Arms, Heralds and Pursuivants, will assemble at the same place, as will also the Serjeants-at-Arms in Waiting.

The following Indian Princes, &c., with their Attendants, will arrive and be conducted to seats reserved for them in the Pavilion :—

His Highness the Maharajah Holkar of Indore,
Political officer, Sir Lepel Griffin, K.C.S.I.,
Captain Norman Franks,
Surgeon-Major Randolph Caldecot,
General Balmohana.

His Highness the Rao of Kutch,
Kumar Shri Kalooba (brother of the Rao),
Political officer, Colonel Goodfellow.

His Highness the Maharajah and Her Highness the Maharani
of Kuch Behar,
Mr. Bignell, Private Secretary.

His Highness the Thakore Sahib of Morvi,
Political officer, Colonel Wodehouse.

The Thakore Sahib of Limri,
Political officer, Colonel Wodehouse.

The Thakore Sahib of Gondal, K.C.I.E.

The Maharaj Sir Pertab Sing, K.C.S.I. (brother of the Maharajah of
Jodhpore),
Thakore Hurji Sing (in attendance on the Maharaj),
Political officer, Captain Bruce Hamilton.

Kunwar Hurnam Singh, Ahluwalia, C.I.E., of Kapurthalla, and
Kanwarani Harnam Singh,
The Rev. J. S. Woodside.

The Nawab Amir-i-Akbar Asman Jah, Bahadur, Prime Minister of the
Nizam,
Colonel Cockburn, Private Secretary.

The Nawab Zaffer Jung Shums-ud-Dowlah Shums-ul-Moolk of
Hyderabad,
Mr. Blathwayt, Private Secretary.

Sirdar Diler-ul-Moolk, C.I.E.,
Mr. Seyed Nooradeen.

Bhurtpore Deputation :
Colonel Ganga Baksh,
Political officer, Dr. Tyler.

At 11.30 o'clock His Royal Highness the Prince of Wales, K.G. (The President), accompanied by Her Royal Highness the Princess of Wales, His Royal Highness Prince George, and Their Royal Highnesses the Princess Louise, Princess Victoria, and Princess Maud of Wales, and attended by the Ladies and Gentlemen in Waiting, will arrive at the Main Entrance escorted by Life Guards.

The Foreign Sovereigns and Royal Visitors invited to attend, will arrive and be received by His Royal Highness The President at the Main Entrance.

Several Members of the Royal Family will also arrive and await Her Majesty.

The Sovereigns, Royal Visitors, and Members of the Royal Family expected to be present are :—

His Majesty the King of Denmark.

His Majesty the King of the Hellenes.

The Duke of Sparta and Prince George of Greece.

Their Royal and Imperial Highnesses the German Crown Prince and Princess.

Her Royal Highness Princess Victoria of Prussia.

Her Royal Highness Princess Sophie of Prussia.

Her Royal Highness Princess Margaret of Prussia.

Their Royal Highnesses the Crown Prince and Princess of Portugal.

Her Royal and Imperial Highness the Duchess of Edinburgh.

Their Royal Highnesses the Duke and Duchess of Connaught and Strathearn.

Their Royal Highnesses the Prince and Princess Christian of Schleswig-Holstein.

Their Royal Highnesses the Prince Christian Victor, Prince Albert John, Princess Victoria and Princess Franziska of Schleswig-Holstein.

Her Royal Highness the Princess Louise and the Marquis of Lorne.

Their Royal Highnesses the Prince and Princess Henry of Battenberg.

Her Royal Highness the Duchess of Albany.

His Royal Highness the Grand Duke of Hesse.

His Royal Highness the Hereditary Grand Duke of Hesse.

Their Royal Highnesses the Princesses Irene and Alice of Hesse.

His Royal Highness the Duke of Cambridge, K.G.

Their Royal Highnesses the Grand Duke and Duchess of Mecklenburg-Strelitz.

Their Royal Highnesses the Duke and Duchess of Teck and family.

Their Serene Highnesses the Prince and Princess of Leiningen.

Their Serene Highnesses the Prince and Princess Victor of Hohenlohe-Langenberg and family.

Their Royal Highnesses the Prince and Princess Louis of Battenberg.

Their Royal Highnesses the Comte and Comtesse de Paris.

His Royal Highness the Duc d'Orléans.

The Prince Henry d'Orléans and the Princesses Hélène and Marguérite d'Orléans.

His Royal Highness the Duc de Chartres.

His Royal Highness the Duc d'Aumale.

The Queen will leave Windsor Castle at 11.10 o'clock, and travel by the Great Western Railway to Paddington Station, where the Royal Carriages will be in waiting.

The Great Officers and the following Members of Her Majesty's Household will meet Her Majesty at Paddington:—

Lord Steward,
Lord Chamberlain,
Master of the Horse,
Mistress of the Robes,
Gold Stick in Waiting,
Silver Stick in Waiting,
Field Officer in Brigade Waiting.

FOUNDATION STONE CEREMONIAL.

Her Majesty will leave Paddington Station at 11.50 o'clock, accompanied by several Members of the Royal Family, and attended by the Great Officers and the Household in Waiting, and escorted by a Captain's Escort of Life Guards.

The Procession will comprise six Carriages.

The Equerry in Waiting will attend Her Majesty on Horseback.

The Route will be by London Street, Oxford and Cambridge Terrace, Bayswater Road, Victoria Gate, Serpentine Bridge and Alexandra Gate to Exhibition Road.

On the arrival of the Queen at the Main Entrance to the Pavilion, which will be announced by a Flourish of Trumpets by Her Majesty's State Trumpeters, Her Majesty will be received by His Royal Highness The President and the other Members of the Royal Family.

The Members of the Organizing Committee will here be presented to The Queen by His Royal Highness The President.

A Procession will then be formed in the following order :—

Pursuivants-at-Arms.

The Surveyor.

(J. H. CUNDALL, Esq., Assoc. M.I.C.E.)

The Architect.

(T. E. COLCUTT, Esq., F.R.I.B.A.)

The Corresponding Secretary for India.

(Sir ROPER LETHBRIDGE, C.I.E., M.P.)

The Assistant Secretary.

(Sir J. R. SOMERS VINE, F.S.S.)

The Organizing Committee of The Imperial Institute, as follow :—

J. S. Morgan, Esq.	J. F. Hutton, Esq.	Neville Lubbock, Esq.
A. Waterhouse, Esq., R.A.	J. B. Brown, Esq.	Sir James Bain.
J. Pattison Currie, Esq.	H. Broadhurst, Esq., M.P.	Sir John Staples, K.C.M.G.
Col. Sir E. Bradford, K.C.S.I.	Sir Francis Dillon Bell, K.C.M.G., C.B., <i>Agent General for New Zealand</i>	Sir Saul Samuel, K.C.M.G., C.B., <i>Agent General for New South Wales.</i>
Sir E. C. Guinness, Bart.	Col. Sir Owen Tudor Burne, K.C.S.I., C.I.E.	The Hon. Sir Ashley Eden, K.C.S.I.
Sir H. Hussey Vivian, Bart., M.P.	Sir Isaac Lowthian Bell, Bart.	Sir W. H. Houldsworth, Bart., M.P.
J. H. Tritton, Esq, <i>President of the London Chamber of Commerce.</i>	Mark Wilks Collet, Esq., <i>Governor of the Bank of England.</i>	Professor Stokes, <i>President of the Royal Society.</i>
Sir Frederick Leighton, Bart., <i>President of the Royal Academy.</i>	The Right Hon. The Lord Provost of Glasgow.	The Right Hon. The Lord Mayor of London.
The Right Hon. Sir John Rose, Bart., G.C.M.G.	The Right Hon. Henry H. Fowler, M.P.	The Right Hon. Sir Henry James, Q.C., M.P.
The Right Hon. Lord Thring, K.C.B.	The Right Hon. Lord Rothschild.	The Right Hon. Lord Revel- stoke.
The Right Hon. Sir Lyon Playfair, K C B., M.P.	The Right Hon. C. T. Ritchie, M.P., <i>President of the Local Government Board.</i>	The Right Hon. Sir Henry T. Holland, Bart., G.C.M.G. M.P., <i>Secretary of State for the Colonies.</i>
The Right Hon. The Earl of Carnarvon.	The Right Hon. G. J. Goschen, M.P., <i>Chancellor of the Exchequer.</i>	His Grace the Archbishop of York.
Sir F. A. Abel, C.B., D.C.L., F.R.S., <i>Organizing Secretary.</i>		The Rt. Hon. Lord Herschell, <i>Chairman.</i>

Serjeants-at-Arms.

Heralds.

Norroy King of Arms.

Clarencieux King of Arms.

Gentlemen Ushers in Waiting.

Comptroller in the Lord Chamberlain's Department.

Groom in Waiting.

Lord in Waiting.

Comptroller of the Household.

Vice-Chamberlain.

Treasurer of
the Household

Garter King of Arms.

Lord Chamberlain.

Lord Steward.

THE QUEEN.

Her Royal Highness

His Royal Highness

The Princess of Wales.

The Prince of Wales, K.G.

The Royal Family.

Master of the Horse.

Mistress of the Robes.

Lady of the Bedchamber in Waiting.

Maids of Honour.

Woman of the Bedchamber.

Ladies in Attendance on The Royal Family.

Captain of the Yeomen
of the Guard.

Gold Stick in Waiting.

Captain of the
Gentlemen-at-Arms.

Keeper of Her Majesty's Privy Purse.

Equerries in Waiting.

Silver Stick in Waiting.

Field Officer in Brigade Waiting.

Gentlemen in Attendance on the Royal Family.

The Procession, starting from the Principal Entrance, will proceed by a covered way to the Dais prepared for Her Majesty in the Pavilion.

The Queen will take her place in front of a Chair of State, with His Royal Highness the Prince of Wales on her right hand, the Members of the Royal Family on either side of Her Majesty, and the Great Officers and others of the Royal Household around them.

The Archbishop of Canterbury and the Bishop of London, who will have previously arrived, will stand on the left of the Dais, and the Secretary of State for the Home Department near Her Majesty on the right.

THE IMPERIAL INSTITUTE

As the Procession enters the Building a Grand Processional March will be played by the Orchestra, under the direction of Sir Arthur Sullivan.

When Her Majesty and the Royal Family have taken their places, the National Anthem will be sung by the Royal Albert Hall Choral Society and the Pupils of the Royal College of Music.

His Royal Highness The President will read to Her Majesty an Address on the part of the Organizing Committee of the Imperial Institute.

Her Majesty will read an answer handed to her by the Secretary of State for the Home Department.

A new Ode, written for the occasion by Mr. Lewis Morris and composed by Sir Arthur Sullivan, will be performed by the Royal Albert Hall Choral Society and full Orchestra, assisted by the Pupils of the Royal College of Music, under the conductorship of Sir Arthur Sullivan.

Her Majesty will then advance to the spot where the Stone is to be laid.

His Royal Highness The President will then hand to Her Majesty a statement of the Origin of the Institute, together with a collection of the coins of the present year.

These, with the assistance of His Royal Highness the Prince of Wales, Her Majesty will deposit beneath the Stone.

His Royal Highness The President will hand the Trowel to the Queen, who will then proceed to lay the first Stone, being assisted in the use of the line and plummet by the Architect.

A Prayer will be offered by the Archbishop of Canterbury.

The Royal Commissioners of the Exhibition of 1851 (the donors of the site) will present an Address of Congratulation to the Queen on the attainment of the Jubilee of Her Majesty's Reign, to which Her Majesty will read a gracious reply.

A Benediction having been pronounced by the Archbishop of Canterbury, "Rule Britannia" will be played and sung as Her Majesty is conducted to Her Carriage as on arrival.

The Carriage Procession having been formed in the same order as on arrival, Her Majesty will proceed to the Royal Albert Hall, and will afterwards return to Paddington Station by the same route as on arrival.

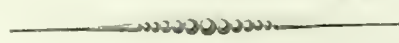
A Guard of Honour of the Foot Guards will be mounted opposite the Main Entrance in Exhibition Road, and the adjacent streets will be kept by the Household Troops.

The Honourable Corps of Gentlemen-at-Arms will be on duty near the Dais, and the Yeomen of the Guard at the Main Entrance in the Exhibition Road.

The Native Officers of the Indian Cavalry will also be on duty in the Pavilion.

Levée dress will be worn.

Ladies in morning dress.



The Foundation Stone is a large block of Colonial Granite over three tons in weight, which will be deposited on a base composed of British and Indian Stones and Bricks.

Ticket Holders are requested to remain in their seats until after the departure of Her Majesty from the Pavilion.

The District Railway Company's Subway from South Kensington Station will be open before and after the Ceremony for the convenience of Visitors travelling by the Railway.

THE NATIONAL ANTHEM.

God save our gracious Queen,
Long live our noble Queen,
 God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us,
 God save the Queen.

O Lord our God arise,
Scatter her enemies,
 And make them fall!
Confound their politics,
Frustrate their knavish tricks.
On her our hopes we fix,
 God save us all.

Thy choicest gifts in store
On her be pleased to pour,
 Long may she reign!
May she defend our laws,
And ever give us cause
To sing with heart and voice,
 God save the Queen!

THE ODE.

WITH soaring voice and solemn music sing,
High to Heaven's gate let pealing trumpets ring!
To-day our hands consolidate
The Empire of a thousand years,
Delusive hopes, distracting fears,
Have passed and left her great,
For Britain, Britain, we our jubilant anthems raise,
Uplift your voices all, worthy is she of praise!

Our Britain, issuing at the call of Fate
From her lone islets in the Northern Sea,
Donned her Imperial robe, assumed her crownèd state,
Took the sole sceptre of the Free;
Mid clang of arms her crescent glory rose,
By shattered fleet and flaming town,
Victorious at the last o'er all her foes,
Embattled rolls her splendid story down.
Soldier and seaman side by side
Her strong sons greatly dared and bravely died
Close on their steps her dauntless toilers went
O'er unknown sea and pathless continent;
Till when the centuries of strife were done
They left the greatest Realm beneath the sun!
Praise them and Her, your grateful voices raise!
Mother of Freedom! Thou art worthy of our praise!

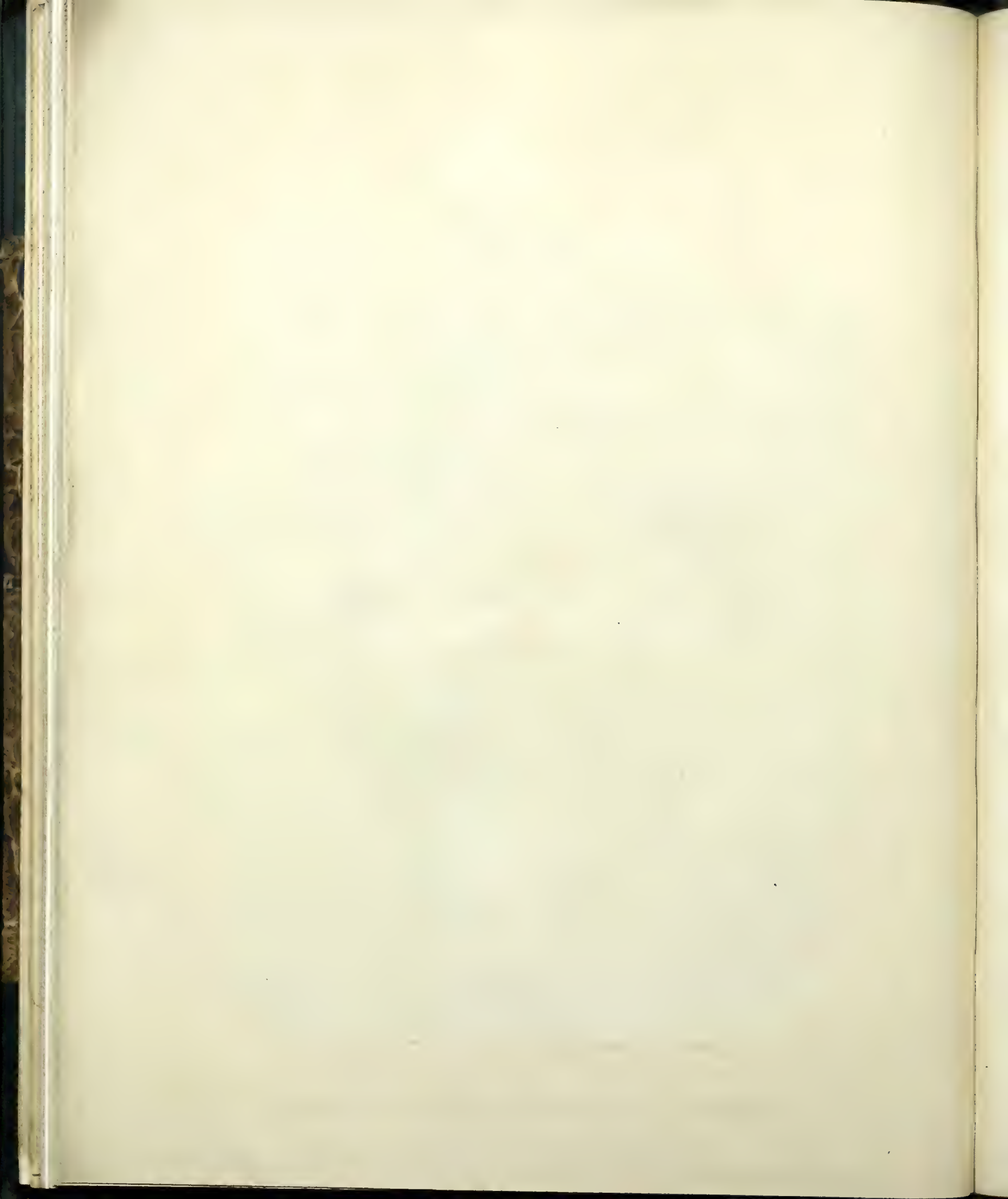
No more we seek our Realm's increase
By War's red rapine, but by white-winged Peace;
To-day we seek to bind in one,
Till all our Britain's work be done—
Through wider knowledgè closer grown,
As each fair sister by the rest is known,
And mutual Commerce, mighty to efface
The envious bars of Time and Place,
Deep-pulsing from a common heart
And through a common speech expressed—

From North to South, from East to West,
Our great World Empire's every part;
A universal Britain strong
To raise up Right and beat down Wrong—
Let this thing be! who shall our Realm divide?
Ever we stand together, Kinsmen, side by side!

To-day we would make free
Our millions of their glorious heritage;
Here, Labour crowds in hopeless misery,
There, is unbounded work and ready wage.
The salt breeze calling stirs our Northern blood,
Lead we the toilers to their certain good;
Guide we their feet to where
Is spread for those who dare
A happier Britain 'neath an ampler air.
Uprise, oh, Palace fair!
With ordered knowledge of each far off land
For all to understand!
Uprise, oh, Palace fair, where for the Poor shall be
Wise thought and love to guide o'er the dividing sea!

First Lady of our British Race!
'Tis well that with thy peaceful Jubilee
This glorious dream begins to be,
This thy lost Consort would, this would thy Son,
Who has seen all thy Empire face to face
And fain would leave it One.
Oh, may the Hand which rules our Fate
Keep this our Britain great!
We cannot tell, we can but pray
Heaven's blessing on our work to-day.
Uprise, oh, Palace fair, where every eye may see
This proud embodied Unity!
For Britain and our Queen one voice we raise,
Laud them, rejoice, peal forth, worthy are they of praise!!

The above will be found to have been altered in the musical setting to meet the requirements of the Composer.





U e b e r

Karl Christian Friedrich Fasch's

geistliche Gesangswerke

von

C. v. Winterfeld.

(Beigabe zu den in Commission bei **T. Trautwein** in Berlin erschienenen
Gesangswerken von **K. C. F. Fasch.**)

Berlin, 1839.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

1950

1950

Es sind bald vierzig Jahre verflossen, seit Karl Friedrich Christian Fasch, dessen geistliche Gesänge jetzt zum erstenmale der Oeffentlichkeit übergeben werden, aus diesem Leben geschieden ist. Ja, seit dem Entstehen einiger unter diesen Werken ist schon ein halbes Jahrhundert dahingegangen. Sie waren bisher im ausschließenden Besitze eines zwar nicht kleinen, doch geschlossenen Kreises, und was von ihnen nach früheren Entwürfen des Meisters dem Drucke übergeben, oder in flüchtig genommenen Abschriften sonst weiter verbreitet wurde, war nicht geeignet, ihnen volle Anerkennung zu verschaffen, oder eine erhebliche Einwirkung zu sichern.

~~Es ist hier nicht der Ort zu untersuchen, welche Gründe den Freund und Nachfolger des Verewigten haben bewegen können, mit der Herausgabe von dem künstlerischen Nachlasse seines Vorgängers zu zögern.~~ Auch er ist nunmehr seit Jahren dahingegangen, und wir wollen über das Versäumte mit dem nicht rechten, der uns nicht länger Rede stehen kann. Da es nun einmal so gekommen, erscheint es aber dringend nothwendig, jene Werke nicht ohne die Beigabe eines begleitenden Wortes an das Licht treten zu lassen. Nicht, um ihren Werth genügend zu besprechen, oder die Stelle zu bestimmen, die auf dem Gebiete der Kunst ihnen anzuweisen seyn möchte. Jenen werden sie geltend machen, wenn überall etwas in ihnen ist; diese wird ihnen danach, auch ohne unser Zuthun, nicht entgehen. Allein, nachdem eine so lange Reihe von Jahren vorüberging seit ihrem Werden, nachdem sie der Mehrzahl deutscher Kunstfreunde bisher verborgen geblieben, treten sie nunmehr in die Mitte einer ganz neuen, fremden Welt. Eine rasch und mächtig umgestaltende Zeit, wird man sagen, ist in jenen vierzig Jahren, wie über unsre gemeinsamen Angelegenheiten überhaupt, so auch über alle Kunst, und zumal die der Töne, hingegangen. Was Fasch dem

scheidenden, und dem beginnenden Jahrhunderte gewesen wäre, wenn man ihn gekannt, wird er es dem, der Mitte seines Laufes rasch entgegen eilenden noch seyn können? Seine Hervorbringungen sind nicht Kinder der Zeit, in der sie erscheinen; sie tragen nicht deren Gepräge, bequemen sich nicht ihren Anforderungen, kommen nicht einem unmittelbaren Bedürfnisse derselben entgegen. Sie sind aber auch nicht wieder aufgegrabene Schätze aus länger verflossener Zeit, Werke, die einst ihre Gegenwart in weitem Kreise begeisterten, zu sich heranhöben, und nun, der Folgezeit aufs Neue davon Zeugniß gebend, eine nur in Vergessenheit gerathene Beziehung zu ihr lebendig wiederum anfrischen. Unleugbar war es wohl die Absicht ihres Urhebers, durch sie in bestimmter Richtung weiter zu bilden; was von seinen Vorgängern auf nur ungenügende Weise ihm geleistet schien; allein, was ihm gelang, ist doch bisher nur für seinen Kreis ihm gelungen, und es möchte schwer seyn, einen ferner hintönenden Anklang davon zu finden in den Leistungen der Gegenwart, ungleichartig wie sie sind den Früchten der letzten, ergiebigsten Jahre des Meisters.

Es ist wahr, der lebendige Zusammenhang zwischen diesen, und der Welt, in deren Umgebung sie gegenwärtig treten, ist ein minder kenntlicher geworden; einer Andeutung bedarf es, damit man ihn leichter finde, und des Geleisteten dann um so billiger und fruchtbarer sich erfreue. Weil er aber in der That besteht, so nenne niemand die Herausgabe dessen, was Fasch selbst ihrer allein würdig erkannt hat, ein verspätetes, überflüssiges Unternehmen. Denn sein Gegenstand gehört, im besten Sinne, der Kunst an, und hat eben darum ein Recht darauf, Gemeingut der Besten jeder Zeit zu werden. Wo eine seltene Meisterschaft in Handhabung der Kunstmittel, wie hier, nicht für leeren Prunk mit denselben aufgeboten wird, sondern zu Offenbarung eines reinen, liebenswürdigen, wahr-

haft begeisterten Gemüthes, da ist die Kunst gewiß in ihrer Fülle vorhanden. Freilich kann selbst bei den grössten Künstlern die besondere Ausdrucksweise ihrer Gegenwart sich nicht verleugnen, und sie ist es eben, durch die das Werk uns allgemach veraltet. Unvermeidlich geschieht dies, wenn dasjenige, was zuvor der getreue Spiegel einer inneren Anschauung, eines lebendigen Gefühles war, endlich selbst dem Meister zu geläufiger Formel geworden; wenn es dann von der Mehrzahl bloß handfertiger Kunstgenossen nur in seiner äusserlichen Erscheinung aufgefaßt, zu einer gangbaren Redensart (dafs wir es so nennen) gestempelt, und durch gemeinen Verbrauch zuletzt abgestumpft wird. Allein davor ist Fasch durch seine grofse Strenge gegen sich behütet worden, die ihn von bloßem Formelwesen zurückhielt; durch seine Abgeschlossenheit, die ihn vor nachahmenden Kunstgenossen bewahrte; noch mehr aber durch seine Strebsamkeit, die ihn verhinderte, betretene Pfade zu wandeln, oder dem, vor ihm bereits in Vollkommenheit Geleisteten nur in gewandter Nachbildung zu folgen. Er kannte die grofsen Italiener des beginnenden achtzehnten Jahrhunderts, Joh. Sebastian Bach, Händel, Hasse, deren Zeitalter noch das seinige nahe berührte; er hat mit Philipp Emanuel Bach lange zusammengelebt; allein man wird ihn nirgend als ihren Nachtreter finden, noch von dem äufseren Zuschnitte ihrer Werke etwas in den seinigen antreffen. Er fühlte es wohl, dafs auch er in den Tönen etwas zu sagen habe, das bei jenen noch nicht laut geworden sey; er wufste, dafs mit seinem anvertrauten Pfunde redlich zu wuchern ihm obliege. Was die genannten Meister, Vorgänger oder Mitlebende, an grösseren Gaben besitzen mochten, hatten sie ja auch nicht von ihnen selber, aber eines jeden rechtes Eigenhum war dasjenige, was er damit schaffte, zur Ehre des Gebers! In diesem Sinne mag man denn auch von Fasch sagen, was wir lesen in dem Worte der Verheifsung, das er selber gesungen, dieses nämlich, dafs seine Werke ihm nachfolgen. Nicht dem Todten in die Gruft, sondern dem Geiste, der in ihnen fortlebt, in das Leben. Die Welt kannte bisher nur die unter seiner stillen Pflege gediehene Anstalt, ihr späteres Fortwachsen, ihre Leistungen, die, näher und ferner, sich daran knüpfende Verbreitung der deutschen geistlichen Gesangvereine, zu denen Fasch unbezweifelt den ersten Grund gelegt hat. Sie wird jetzt kennen lernen an seinen Werken, den zuvor flüchtig nur den Hörern vorübergerauschten, an einem Orte nur vernehmbaren, was es gewesen, wodurch die Liebe zum geistlichen Gesange auf so leben-

dige, erfolgreiche Weise habe wieder geweckt und genährt werden können, und wird dann nicht länger mehr zweifeln können an der lebendigen Beziehung, in der, auch jetzt noch, der edle Meister zu ihr stehe.

Es wird Niemand leicht einfallen können, Fasch mit Joh. Seb. Bach zusammenzustellen, dessen streng ausgebildete Eigenthümlichkeit, bei den seltensten Gaben, kaum den Vergleich mit irgend einem andern Tonmeister zulassen dürfte. Dennoch leiden Beide eine Geneinanderstellung; freilich nur in demjenigen, worin sie auf das entschiedenste auseinandergehen; in ihrem Verhältnisse zu denen, die als Ausführende ihre Werke erst zur Erscheinung zu bringen hatten, wie es bei umfangreichen Hervorbringungen der Tonkunst nicht anders der Fall seyn kann.

Ein jeder weifs von Bach's grofser Meisterschaft auf der Orgel, wenn auch nur aus seinen Choralvorspielen, und ihren kühnen Tonverknüpfungen; denn kaum möchte jetzt jemand leben, der sein freies Spiel selber noch vernommen hätte. Ganz Aehnliches wie in jenen Werken wird man auch in seinen geistlichen Fest- und Sonntagsmusiken grösseren und kleineren Umfangs antreffen; ist doch manches aus ihnen in seine später gedruckten Orgelwerke übergegangen. Aber die grofse Schwierigkeit von vielen dieser geistlichen Gesänge, für Spieler sowohl, als Singende, giebt uns die Ueberzeugung, dafs der Meister, ohne Rücksicht auf einen bestimmten Kreis von Ausführenden, allein den Eingebungen seines Genius folgte. Denn nicht selten nimmt er die Kräfte lebender Wesen in Anspruch gleich den Tasten seines gewaltigen Tonwerkzeugs, das seiner Hand willig, unfehlbar gehorchen mußte, auf dem das scheinbar Widerstrebendste sicher, ohne Irrung, neben einander herging, und, je selbständiger im Einzelnen, um so mehr dazu diente, das erstaunenswerthe Ganze hervorzubringen.

Hier nun finden wir unsern Fasch in einem ganz entgegengesetzten Verhältnisse. Was er schuf, und als das Seine allein erhalten wünschte, hat er alles mit der nächsten Rücksicht auf einen bestimmten Kreis Ausführender geschaffen, und eben durch diese Art ihres Entstehens haben seine Werke eine eigenthümliche Frische und Lebendigkeit gewonnen, deshalb hat dieser Kreis so eng um ihn sich geschlossen, dadurch hat, mittelbar, von ihm die Anregung ausgehen können, deren Erfolge noch unter uns fortleben.

Man wird aus Fasch's Leben, wie es von Zelter beschrieben ist, sich erinnern, dafs sein 16stimmiges Kyrie und Gloria schon seit dem Jahre 1783 entstand,

auf Veranlassung eines, durch Reichardt aus Italien gebrachten Werkes ähnlicher Art von Orazio Benevoli, von dem man einzelne Sätze in des Pater Martini *Saggio fondamentale di contrapunto* abgedruckt findet. Fasch fühlte in sich die Kraft und den Beruf, die Leistungen des alten italienischen Meisters zu überbieten, sei es durch größeren Reichthum der Modulation, sei es durch selbständigere Ausgestaltung der einzelnen zusammenwirkenden Chöre. Dadurch wurde in ihm zuerst der Wunsch rege nach einem Kreise, durch den er diese seine neue Schöpfung in das Leben rufen könne. Wie vergeblich er anfangs gestrebt, einen solchen zu finden, wie, auch bei dem besten Willen der dazu versammelten Sänger, die meisten Versuche mißglückten, wie tief gekränkt der edle Meister dadurch war, ja, wie er fast an sich selbst und seinem Bestreben irre geworden, mag man nachlesen in der Schilderung seines Schülers und Freundes. Gewißlich, dieses erste, selbständige Werk seines Geistes hat ihn die meisten Schmerzen gekostet, allein sie sind ihm vergolten worden durch die aus ihnen erwachsene Ueberzeugung, daß dem geistigen Hervorbringen des Tonkünstlers zur Seite auch die Bildung der Kräfte gehen müsse, durch die sein Werk nach aufsen hingestellt werde; er hat seines Kummers, seiner Zweifel, vergessen dürfen über jeder Hervorbringung, die er, je länger je mehr, in der sicheren Hoffnung vollendete, sie in würdiger Gestalt vor den äufseren Sinn bringen zu können, über der Freude, auch jenes erste sich bewähren zu sehen in dem allgemach zahlreicher um ihn sich versammelnden Kreise, den er sich heranbildete. War er thätig für dessen Bedürfnisse, so gelangte er durch ihn auch zu dem Bewußtsein seines eigensten Berufes.

So sind diese Werke, die er, alle früheren vernichtend, der Oeffentlichkeit allein bestimmt hat, entstanden aus der lebendigsten Wechselwirkung zwischen Schaffen und Empfangen, zwischen der geistig hervorbringenden, und — daß wir sie so nennen — der wiedergebährenden Thätigkeit. Sie sind nicht allein Schöpfungen eines, in hohem Maasse kunstgelehrten, kunstfertigen Meisters, sondern auch eines ganzen Menschen, dem unter den liebevollsten Verhältnissen das Seltene vergönnt war, sein Innerstes vollständig zu offenbaren in den Werken seiner Hände, unbeengt durch Dienstverhältnisse, oder durch Anforderungen, wie sie wohl durch die Zeit, und ihr beschränkt geschmackliches Ansinnen gestellt werden. Hierin liegt aber auch die Gewähr dafür, daß in ihnen etwas sei, was nicht so leicht veralten werde. Sie beruht in der jugendlich frischen,

freien Thätigkeit, mit der sich die reife Erfahrung und künstlerische Sicherheit des damals schon alternden Mannes verband. Darum mögen sie nun auch getrost hinausgehen in die Welt aus dem engeren Kreise, in welchem sie bisher lebten, und dessen Leistungen sie auch jener nicht völlig unbekannt bleiben ließen. Hatte der Meister freilich das Glück, in seinen Tagen für ausgezeichnet begabte Stimmen zu arbeiten, denen er das Schwierigste, selbst Außergewöhnliches zumuthen durfte, so ist dieses doch nicht in dem Maasse geschehen, daß an jene, und ihre Fähigkeiten, auch das ganze Bestehen seiner Werke geknüpft wäre. Wohl möchten diejenigen jetzt schwer zu befriedigen sein durch ihre Ausführung, welche sie unmittelbar nach ihrem Entstehen vernahmen, und nun den Schmelz, die Frische schmerzlich vermissen werden, durch die jene Sänger sie entzückten, die des Meisters Schöpfungen wohl auch die ihrigen nennen durften, weil dieselben bestimmt waren, durch sie erst Leben zu gewinnen. Mögen sie die dahingegangene, jugendliche Erscheinung dieser Werke beklagen; an ihrem Wesen, an dem heiteren, bedeutungsvollen Bilde, das sie bieten, wird auch der Spätere sich erfreuen, erquickern, und gern dahin zurückkehren. Der Künstler aber wird sich ermuthigt finden, wenn er sieht, daß ohne künstliche, kostbare Veranstellungen, ja, selbst ohne mächtige Gönner und Förderer, durch reine, ächte, standhafte Liebe zur Kunst die achtbarste Blüte derselben sich hervorgethan hat.

Aber ein jeder nehme auch diese Werke hin, wie sie sich bieten, und verlange von ihnen nicht, was der Meister weder gewähren wollte, noch konnte. Sie sind Tonwerke geistlichen Inhalts, aber keine kirchlichen Gesänge. Fasch hat weder in einer Zeit, noch unter Umgebungen gelebt, durch welche sie eben jenes Gepräge hätten gewinnen können. Seit seinem zwanzigsten Jahre bis zu seinem Tode, vier und vierzig Jahre lang, waren Berlin, und früher auch Potsdam, Orte seines Aufenthalts, allein bei allen Vortheilen, die ihm diese Städte gewähren konnten, mangelte dort ein jedes Verhältniß der Tonkunst zur Kirche, wie denn überhaupt jene Zeit nicht die eines regen, kirchlichen Lebens war. Aus einer solchen allein können auch nur Werke von wahrhaft kirchlichem Style hervorgehen. Dieser bildet sich einzig durch das Leben des Künstlers in und mit der Kirche, sofern es dieser mit ihrer Bestimmung ein rechter Ernst ist. Die Beschäftigung mit Werken solcher Zeiten wird den kirchlichen Styl zwar erkennen, allein nimmer ihn erreichen lehren; sie wird wohl mit den Formen vertraut machen,

die sich ihnen gebildet, sie wird den Sinn reifen für das Schickliche und Gehörige, den Künstler leiten, daß er vermeide, was demselben widerspricht, sie kann ihm jedoch niemals verleihen, was nur das kirchliche Leben, im eigensten Sinne, unmittelbar gewährt. Was durch sie zu erreichen war, wird man auch bei Fasch nicht vermissen; was zu leisten sie nicht befähigen konnte, wird man von seinen Werken nicht verlangen dürfen. Dazu kommt nun noch, daß bei denjenigen unter ihnen, die etwa veranlassen könnten, eine kirchliche Bestimmung vorauszusetzen — seinem 16stimmigen Kyrie und Gloria, seinem Miserere, seinen Chorälen — er an eine solche gar nicht gedacht, sondern sie lediglich als Tonkünstler gearbeitet, als solcher sie sich zur Aufgabe gewählt hat. Der von ihm gesetzte Theil der Messe, in so großer Ausarbeitung aller einzelnen Sätze ohnehin schon über jedes Maas hinausgehend, das die Dauer des Gottesdienstes vorschreibt, war bestimmt, in der, von einem älteren italienischen Meister (Orazio Benevoli) gegebenen, allgemeinen Form des Tonsatzes, eine lebendigere, kunstreichere, selbständigere Organisation der einzelnen, zusammenwirkenden Chöre, neben größerem Reichthum der Ausweichungen und der Melodie darzustellen; Aehnliches mochte dem Meister vorschweben bei seinem Miserere, im Verhältnisse zu dem berühmten des Leonardo Leo; wie denn jede neue Anschauung ihn aufregte, seine eigenen Kräfte, weiterbildend, zu versuchen. Eben so die neun Choralmelodien, theils des 16ten, theils des 17ten Jahrhunderts, von denen er drei doppelt bearbeitete. Sie waren bestimmt, zum Beginn der Singübungen seines Kreises vorgetragen zu werden; sie sollten eine zweckmäßige Abwechslung bieten zwischen Chor- und Einzelgesang, und im Ganzen ein heiteres Gepräge tragen; wie denn nur drei unter ihnen (1, 3, 12) weicher, die übrigen harter Tonart sind. Daneben thut auch hier wiederum die forschende, strebende Art des Meisters sich kund, das Trachten nach möglichstem Reichthum von abwechselnden Modulationen, so weit die Sangweisen sie nur gestatten wollten, ja, in einigen auch nach melodischer Ausbreitung. Darum suche man aber in ihnen nicht Muster ächten Choralstyl's, die man auch deshalb kaum in ihnen finden kann, als selbst ihre Texte zumeist nicht eigentlich kirchliche genannt werden können. Einen reichen, fließenden Gesang, mannigfaltige Harmonieen, einen richtigen und edlen Ausdruck der Worte, wird man in keinem unter ihnen vermissen.

Wir lesen in Zelters Lebensbeschreibung unseres

Meisters ihm nachgerühmt, daß er Styl und Ausdruck wohl zu unterscheiden gewußt, daß er von dem grossen Styl in Hassens Opern ergriffen gewesen, wenn er auch den Ausdruck des Einzelnen oft als falsch getadelt habe. Versuchten wir nun so eben anzudeuten, weshalb es Fasch nicht vergönnt sein konnte, den kirchlichen Styl im eigensten Sinne zu erreichen, so dürfen wir doch nicht leugnen, daß, wenn wir dieses, so oft vieldeutig gebrauchte Wort, „Styl,“ dahin beschränken, daß unter ihm das, dem Gegenstande Angemessene, Schickliche, Gehörige verstanden wird, der feine Sinn des Meisters ihn hierin stets geleitet habe. Allein überwiegend stets tritt seine Meisterschaft hervor im Ausdruck, weil er alles wahrhaft und innig empfand, und sich vor Aufgaben hütete, in deren Lösung er nur äußeren Schein bei innerer Unwahrheit an den Tag gelegt hätte.

So sind denn alle diese Werke der Spiegel einer reinen, wahrhaft frommen Seele, und zumal da, wo er an seiner Aufgabe seine eigenste Natur darzulegen vermochte. In diesem Sinne werden sie unserer Zeit die willkommenste Gabe sein. Sehen wir doch, wie diese tief und dauernd angeregt wird durch solche, in ihr entstandene Gesangswerke, in denen, bei entschiedener Meisterschaft, ächte Wahrheit des Gefühls sich offenbart! Je seltener aber dieses der Fall ist, um so mehr wendet sie in der Tonkunst entweder ganz sich zurück von jener Richtung auf das Geistliche, oder sie neigt der Vergangenheit sich zu, in deren Werken sie unter mannigfachen Formen dasjenige ausgeprägt findet, was sie in der Gegenwart vermisst. Gewisslich, ein belebendes Forschen und Suchen, vor dem das Halbe und Unwahre verschwinden, durch das der wesentliche Zusammenhang zwischen Verganem und Gegenwärtigem hergestellt werden muß! Doch alsdann nur, wenn nicht die beschränkte, einseitige Vorliebe an einzelnen Darstellungsformen, an gewissen Arten des Ausdrucks, festhält, das Wahre und Schöne einzig auf sie beschränken will. Dann ist sie schädlich in hohem Maasse, auch wo sie an das Beste sich hängt, und es zum Götzen macht, statt lebendige Erquickung von ihm zu empfangen. Eine solche wird aber Fasch unfehlbar dem gewähren, der nicht etwa — älterer Meister zu geschweigen — die Art des Leo oder Durante, Händels, oder gar J. Seb. Bachs in ihm sucht; der nicht alle übrigen Kunstschöpfungen nach demjenigen mißt, das jenen Meistern nach ihrer Art so vollkommen zu erreichen gegeben war. Fasch hat überall nur er selbst sein wollen, und er durfte es wollen, weil er etwas war.

Ihn selbst wird man am meisten wiederfinden in allen den Theilen seiner Werke, die den Ausdruck innigen, rührenden Flehens tragen, stiller, sanfter Freude, frommer Demuth und Hingebung, gläubiger Zuversicht. Das Erhabene, Große, so rein und tief er es empfunden hat, haben andere Meister, deren Natur es gemäßer war, auch gelungener wiedergegeben.

Fasch's Werke sind allerdings nicht Kinder der Zeit, in der sie erscheinen, auch nicht neu entdeckte Schätze länger vergangener Blüthezeit der Kunst. Sie kommen aber einem Bedürfnisse der Gegenwart entgegen durch ihre innere Tüchtigkeit und ihre Wahrhaftigkeit; und

wenn sie nicht die Zeitgenossen des Meisters in weitem Kreise entzückten und zu sich heranhoben, noch jetzt davon ein erneutes Zeugniß ablegen können, so ist ihre bisherige, stille, beschränktere Wirksamkeit doch nicht ohne reichere Frucht geblieben, und sie dürfen auch jetzt noch, ohne Scheu, sich eine weitere Bahn suchen. Darum war es wohlgethan, sie nunmehr der Welt, wenn auch spät, hinzugeben, weil das Bedenken: es fehle an Lust, an Einsicht, an den Kräften, sie ihrer würdig hinzustellen, jetzt nirgend mehr gelten kann; wenn es nämlich dieses war, das so lange ihre Vorenthaltung veranlafste.

Geschrieben im März 1839.

v. Winterfeld.

Die Werke

von

Karl Christian Friedrich Fasch

zum ausschließlichen Debit in Commission

bei

der Buch- und Musikhandlung

von

T. Trautwein in Berlin

sind in nachstehend bezeichneten Ausgaben erschienen, und durch alle Buch-, Musik- und Kunsthandlungen auf Bestellung zu beziehen:

Erste Lieferung. Zwölf Choräle zu bekannten Kirchenmelodien, theils vier-, theils fünf-, sechs- und siebenstimmig gearbeitet. Partitur Rthlr. 1. 20 Sgr. Chorstimmen Rthlr. 1. 5 Sgr.

Zweite Lieferung. Mendelssohniana. Vier- und achtstimmig, mit untermischten Solosätzen gearbeitete Psalmen nach Mendelssohns Uebersetzung. Partitur 25 Sgr. Chorst. 17½ Sgr.

Dritte Lieferung. **Inclina Domine.** In wechselnden Chor- und Solosätzen. **Requiem.** Achtstimmig mit wechselnden Chor- und Solostimmen. Kurzes Stück in einem Satze. **Trauer-Motett:** „Seelig sind die Todten,“ vierstimmig für Chor- und Solostimmen. Partitur 20 Sgr. Chorst. 10 Sgr.

Vierte Lieferung. **Davidiana.** Aus dem Psalm: „der die Berge fest setzt.“ Chor- und Sologesänge. Partitur 25 Sgr. Chorstimmen 15 Sgr.

Fünfte Lieferung. **Der 119te Psalm.** „Heil dem Manne, der rechtschaffen lebet.“ Vier- und mehrstimmige, von Solosätzen häufig unterbrochene Chöre. Partitur Rthlr. 1. 25 Sgr. Chorstimmen 25 Sgr.

Sechste Lieferung. **Miserere.** Die Chöre sowohl als die Soli sind theils vier-, theils achtstimmig und reich mit Solosätzen durchwebt. Partitur Rthlr. 2. 7½ Sgr. Chorstimmen Rthlr. 1. 5 Sgr. Solostimmen 25 Sgr.

Siebente Lieferung. **Missa a 16 voci in quattro Cori** (die sechszehnstimmige Messe), bestehend aus zehn umfangreichen Nummern. Die Soli sind theils 3-, 4-, 8- auch 12stimmig. Nebst Portrait des Componisten und einem fünffachen Canon auf 25 Stimmen. Partitur 6 Rthlr.

Die ausgesetzten Singstimmen können auch einzeln in beliebiger Anzahl abgelaßen werden.

